

50th Year

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No. 3

PERRY'S MUSICAL MAGAZINE



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PERRY'S · MUSICAL · MAGAZINE

50th YEAR

SEDALIA, MO., JUNE, 1931

NUMBER 3

Perry's Musical Magazine.

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LIVES OF GREAT PIANISTS.

Beethoven, Louis Van.

Vienna was too much the seat of the Muses, with its princely amateurs, its congress of great artists, Haydn still living, the spirits of Gluck and of Mozart (only a year since departed) still hovering over the place, ever to let him "return;" and "better days" he was destined never to know.

He went to Vienna, already a distinguished composer, but comparatively ignorant of the science of counterpoint; for his own instinct revealed to him the laws, so far as they were founded in nature, and he had no hesitation then, or ever after, in setting at nought such as were merely arbitrary. His own sense of beauty he trusted, in spite of science; and the world soon acknowledged in the violation of the law the presence of a higher law. That he learned much from Haydn is evident from the traces of Haydn perceptible in his earlier style, (for instance, in the first symphony in C major, and in his first set of three sonatas dedicated to that master). But his confidence in him as a teacher was soon destroyed. For returning one day from his lesson, with his roll of music under his arm, he met the learned composer, Schenk. Schenk ran his eye over it and found it full of mistakes, which had not been noticed, though Beethoven said that the exercise had just come from Haydn's correcting hand. This aroused his suspicion; and taking advantage of Haydn's second visit to England, he withdrew from his instructions entirely, and was never again intimate with him. Schenk from that time became the confidential corrector of his compositions, even after Albrechtsberger gave him lessons in counterpoint.

It was the Augustan age of music in Vienna when Beethoven settled there, perhaps the only place where he could have found patrons worthy of him. His proud disregard of outer rank, which he would never condescend to flatter, and which (unless he found it combined with benevolence) he could hardly treat with conventional courtesy, believing as he did that genius

and virtue derive the only true patent of nobility from Heaven; his exposure to calumny through the strangeness of his manners, and to the malignant criticism of those who envied his rising fame, and could not understand his compositions; and his determined principle of never writing a word in his own defense, unless his honor were attacked—would have found him little favor, had there not been among the wealthy and powerful of Vienna those who had a soul for art, and insight enough to read his Heaven-derived patent of equality with the greatest.

His first welcomer and friend was Von Swieten, once physician to the Empress Maria Theresa—a zealous amateur, whose delight it was, in his old age, to assemble the finest musical talent in his house. Here Beethoven became acquainted with the compositions of Handel, Bach and all the great masters as far back as Palestrina, and he was always obliged to stay after the rest were gone, and add a half dozen fugues of Bach "by way of a blessing." Frequently the old man would not let him go at all.

The Prince Carl von Lichnowsky, too, the most noble-minded of those Austrian princes, with his consort, became like father and mother to the young artist. Their "kindness pursued" him and "did not abate even when the adopted son, by his obstinacy would have forfeited the favor of any other patrons." The princess found everything he chose to do or let alone "right clever, original," etc. To use his own words, "They would have brought me up there with grandmotherly fondness, which was carried to such a length that very often the princess was at the point of having a glass shade made to put over me, so that no unworthy person might touch or breathe upon me." It was at Prince Lichnowsky's music parties that all Beethoven's compositions were first tried. To the prince's strictures he always listened with respect; and indeed censure from those whom he trusted was dearer to him than praise. Here, too, was that famous "Rasmowsky Quartet," consisting of the same four superior artists, who for years performed Beethoven's quartets under his own direction; thus forming a fountain head of the genuine Beethoven spirit, and the standard for players all over the world.

Thus far hope and prosperity attended him. By the year 1800 he had composed his two first symphonies, over twenty sonatas, trios, quartets and his well known septet, embracing many of his most admired productions. Not only at the shrine of art had he worshiped. Love was the ruling star and chief source of his inspiration through this early period and long after. Though never married, though never blessed with a fair ministering spirit, like Mozart's Constance, though utterly uncommunicative on the whole subject, yet it appears that the secret passion always preyed upon him.

But so ideal was it that it doomed itself to disappointment. Its objects, it is said, were generally persons of rank; for with such necessarily, he chiefly associated. Here was the beginning of sorrows—one of the causes which shut his heart against the world, and made him solitary and reserved, while it infused a depth and strength of passion, an unutterable longing, into his compositions of that time. His "Sonata Pathetique," (Op. 13 his Sonata in A-flat containing the "Marcia Funebre" (Op. 26) and that other in C-sharp minor (Op. 27) called the "Moonlight Sonata;" his incomparable song, "Adelaide," etc., etc., may be regarded as confessions of a platonic love, which shrunk from the cold air, where words pass current. The Giulietta Guicciardi, to whom the latter sonata is dedicated, was for a long time the "bright particular star." Nothing is told concerning her; but we have several of his letters to her, written in 1806, which are full of the purest passion, while their abrupt, impatient style seems all along to curse the coarse and unmanageable nature of speech.

In the year 1800 he composed his only oratorio, the "Mount of Olives" which he wrote during a summer residence in a pleasant village adjoining the Imperial Gardens of Schonbrun. Both this and his only opera, "Fidelio," a few years later, were composed in the thickest part of the woods in the park of Schonbrun, where he used to sit between the two stems of an oak, which shot out from the main trunk a couple of feet above the ground. But before this time, "the evil principle" (as he called it) in the shape of his brother, Carl, began to govern him, taking advantage of his ignorance of worldly affairs, and making him suspicious of all the world. His younger brother, John, soon followed and joined the interest of Carl. It was he, who, having by his thrift some years later become an owner of real estate, sent in his card one new year's day, as if to provoke and tantalize his unsuccessful, nobler brother: "John von Beethoven, Land-owner." Beethoven returned it, "Ludwig von Beethoven, Brain-owner." Add to these troubles the rapid and alarming increase of his deafness, and we see how wretched was to be the worldly lot of one who was soaring higher and higher into the pure heaven of art. The remarkable "Will," which he addressed to his brothers during a severe sickness in 1802, described his state:

(To Be Continued.)

An Ear for Music

Does your little girl know anything about music, my dear?"

"Yes, indeed. For instance, whenever I start a record on the phonograph she can tell me instantly the name of the record on the other side."

THE GOLDEN HARP

G. HOLCOMBE

Rubato. Alla Harpe. 8va.

The musical score consists of five staves of music for harp, arranged vertically. The key signature is B-flat major (two flats). The time signature is 3/4. The music is marked 'Rubato. Alla Harpe. 8va.' The first staff begins with a dynamic 'f' and includes a note 'rapido' with 'Cross hands' instructions. The second staff begins with a dynamic 'f' and includes a note '5 3 2 1' with '1 2 3 4 L.H.' instructions. The third staff begins with a dynamic 'p'. The fourth staff begins with a dynamic 'f' and includes a note '5 3 2 1' with '1 2 3 4 L.H.' instructions. The fifth staff begins with a dynamic 'p' and includes a note '5 3 2 1' with '1 2 3 4 L.H.' instructions. The music features various harp techniques, including 'rapido' and 'Cross hands'.

8va.....

8va.

R. H. *p* ralen - - tando

pp Fine

Tempo di Valse. Dolce

8va...

bd.

Ad.

* Brillante

trill.

rit.

A musical score for piano, featuring two staves. The top staff is in treble clef and has a dynamic marking of '8va...'. The bottom staff is in bass clef. Both staves show 16th-note patterns. The bass staff includes markings 'Ped.' with asterisks (*) above the notes in measures 3, 5, 7, and 9. The score is on a five-line staff system.

8va.

f D. C.
al Fine

Respectfully dedicated to my devoted Doctor Henry W. Lamb

MY DREAM SONG

Words and Music by
CLAUDE C. MARQUIS

CHORUS

I'm sing-ing this song — 'Cause Love came a - long — If you on - ly

2d. * *2d.* *

knew how I care for you, You'd care for me, too, I know you'd be true, Oh

2d. * *2d.*

love me, please do! Let's make a new start — and nev - er

2d. * *2d.* *

de - part — If you on - ly say you will love me

2d. * *2d.*

too Then my dream song would come true.

2d. * *2d.*

ff **FINIS** **ff**

CHIMES OF FREEDOM MARCH.

For Piano or Organ.

Composed by ARTHUR BRISTOW.

Allegro con spirito.

Chimes of Freedom March. 4

Sheet music for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is divided into six measures by vertical bar lines. Each measure contains a different dynamic marking:

- Measure 1: *crese.....*
- Measure 2: *.....*
- Measure 3: *Dim.....*
- Measure 4: *.....*
- Measure 5: *ff*
- Measure 6: *Chimes of Freedom March.*

The music consists of six staves of music, each with a different dynamic marking:

- Measure 1: *crese.....*
- Measure 2: *.....*
- Measure 3: *Dim.....*
- Measure 4: *.....*
- Measure 5: *ff*
- Measure 6: *Chimes of Freedom March.*

FROST CRYSTALS WALTZ.

Duett for Piano or Cabinet Organ.

SECONDO.

Composed by LELA.

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Price, 25 cents for Duett.

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Dedicated to my Pupils of Rutherford County, Tennessee.

FROST CRYSTALS WALTZ.

For Piano or Cabinet Organ.

Composed by LELA.

Price, 10 cents for Piano Solo.

Copyright, 1882, by A. W. PERRY & SON,
Sedalia, Mo.

“We’re Coming to Take You to Heaven”

SONG AND CHORUS

Words and Music by ARTHUR BRISTOW.

Harp-like *Andante Moderato.*



(THE CHILD.) *dolce.*

(THE MOTHER.) *Agitato accelerando. Dramatico.*

mu..sic of some bright star".
know you can come to me".

"I hear the wind, that howls and shrieks, as
"I hear the sea, the deep, sad sea, the

Ped.

Ped.

Agitato accelerando.

Ped.

Ped.

if 't would nev-er cease,
sea so wide and wild;

But I'll keep you close to my lov....ing breast, and
But I'll keep you close to my moth..er heart, and

Ped.

Ped.

Ped.

Ped.

you shall find com.fort and peace."
nothing shall harm you, my child"

precipitato

(THE CHILD.) *dolce a tempo.*

"O moth--er, 'tis not the wild, wet wind, But the
"O moth--er, dear, I must leave you now, But

Ped.

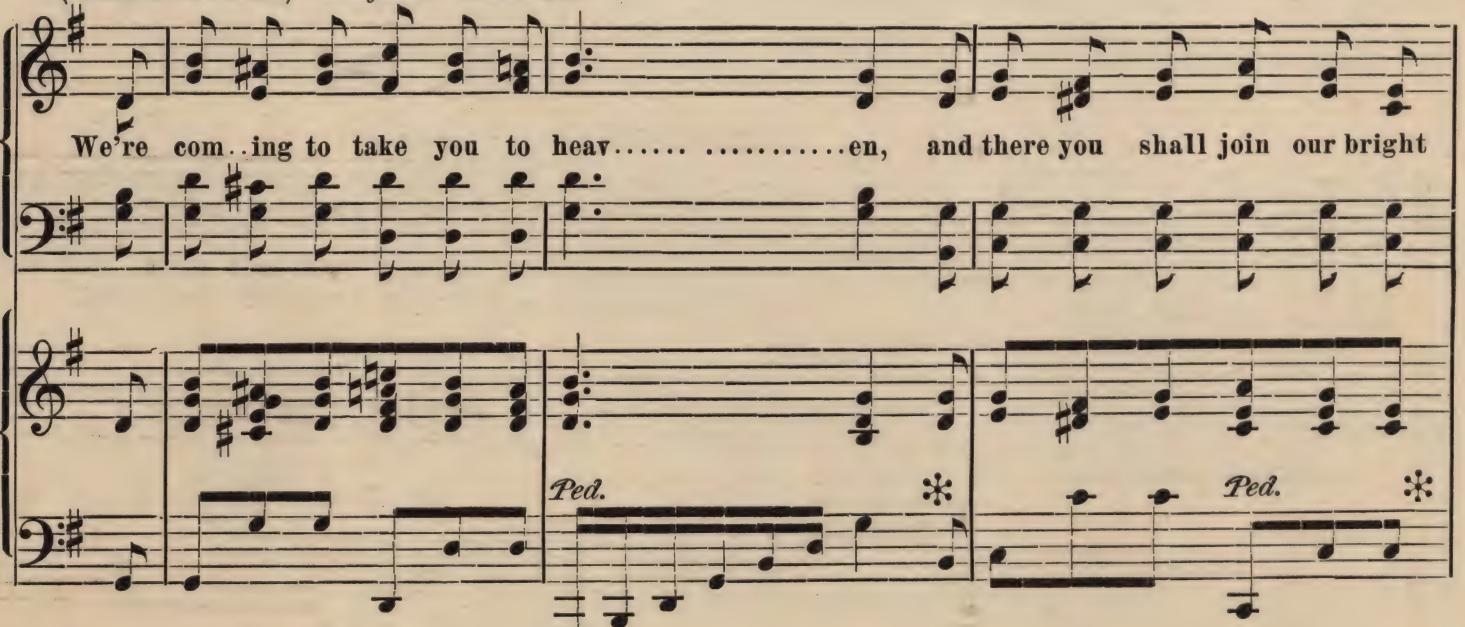
Ped.

dolce a tempo.

Ped.



(THE ANGELS.) *Religioso.* CHORUS.



band. A crown and a harp will be giv.....en, and close by the Sav..ior you'll stand.

Ped. * Ped. * The riv...er of life flows un...ceas.....ing, The tree of life grows ev-er new.

Ped. * Ped. * No sor-ro... or care can ev--er come there and now we are com--ing for you."

ROCKAWAY WALTZ.

G. HOLCOMBE.

Vivace.

The musical score consists of five staves of piano music. The top staff is for the treble clef part, and the bottom staff is for the basso continuo (B.C.) part. The score is divided into measures by vertical bar lines and includes measure numbers (1, 2, 3, 4, 5) above the staff. Dynamic markings include *mf* (measures 1-2), *p* (measures 5-6), and *Ped.* (measures 1, 3, 5). Performance instructions include asterisks (*) and the word *Ped.* The basso continuo part features sustained notes and chords, with measure numbers 1-5 placed above the staff. The music is in common time, with various key signatures indicated by Roman numerals (G, A, E, B, F#).



brillante.

Ped. * Ped. *

Ped. * Ped. * Ped.

FINE.

* Ped. *

dolce.

p



This page shows the first two measures of a piano piece. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is B-flat major (two flats). The first measure starts with a dotted half note followed by eighth notes. The second measure starts with a half note followed by eighth notes. The dynamic is *p* (piano).



This page shows measures 3 through 7. The key signature changes to A major (no sharps or flats). Measure 3 starts with a dotted half note followed by eighth notes. Measures 4-7 feature a continuous eighth-note pattern in the bass line, with the dynamic *f* (forte) and the instruction *Ped.* (pedal) appearing in measure 4. Measures 5-7 also include the instruction *Ped.* with asterisks.

8va.....



This page shows measures 8 through 12. The dynamic *p* (piano) is indicated in measure 8. Measures 9-12 feature a continuous eighth-note pattern in the bass line, with the instruction *Ped.* appearing in measure 9. Measures 10-12 also include the instruction *Ped.* with asterisks.



This page shows measures 13 through 17. The key signature changes to E major (no sharps or flats). Measures 13-16 feature a continuous eighth-note pattern in the bass line, with the instruction *Ped.* appearing in measure 13. Measures 15-16 also include the instruction *Ped.* with asterisks. Measure 17 starts with a half note followed by eighth notes, with the dynamic *f* (forte) and the instruction *Ped.* appearing in measure 17.

8va.....



This page shows measures 18 through 22. Measures 18-21 feature a continuous eighth-note pattern in the bass line, with the instruction *Ped.* appearing in measure 18. Measures 20-21 also include the instruction *Ped.* with asterisks. Measures 22-23 feature a continuous eighth-note pattern in the bass line, with the instruction *Ped.* appearing in measure 22. Measures 23-24 also include the instruction *Ped.* with asterisks. The page concludes with the instruction *D. C. al FINE.* and a final measure ending with a half note.

ANNETTA WALTZ.

FOR PIANO OR ORGAN.

Composed by STELLA FANKELL.

Copyright MCMII by A. W. Perry & Sons' Music Co.

Copyright MCMXXX, by Stella Fankell

p

f

p

f

p

D. C. al FINE.

Annetta Waltz. 4

HAPPY HOUR WALTZ.

FOR PIANO OR ORGAN.

Composed by E. THARP.

Andante Cantabile

Copyright MCMIII by A. W. Perry & Sons' Music Co.

8va.....



This is the first page of a piano sheet music. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of two measures. The first measure starts with a half note, followed by a quarter note, a eighth note, and a half note. The second measure starts with a quarter note, followed by a eighth note, a quarter note, and a half note. The notes are connected by vertical stems.

8va.....



This is the second page of the piano sheet music. It contains two measures. The first measure starts with a eighth note, followed by a quarter note, a half note, and a eighth note. The second measure starts with a quarter note, followed by a eighth note, a quarter note, and a half note. The notes are connected by vertical stems.



This is the third page of the piano sheet music. It contains two measures. The first measure starts with a half note, followed by a quarter note, a half note, and a eighth note. The second measure starts with a eighth note, followed by a quarter note, a half note, and a eighth note. The notes are connected by vertical stems. The dynamic *p* is indicated above the first measure.



This is the fourth page of the piano sheet music. It contains two measures. The first measure starts with a quarter note, followed by a eighth note, a quarter note, and a eighth note. The second measure starts with a eighth note, followed by a quarter note, a half note, and a eighth note. The notes are connected by vertical stems.



This is the fifth page of the piano sheet music. It contains two measures. The first measure starts with a half note, followed by a eighth note, a quarter note, and a eighth note. The second measure starts with a eighth note, followed by a quarter note, a half note, and a eighth note. The notes are connected by vertical stems.

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MORCEAU DE SALON

"Oft have you seen a swan superbly frowning,
And with proud breast his own white shadow crowning;
He slants his neck beneath the waters bright
So silently, it seems a beam of light."

Moderato

By G. HOLCOMBE

8

8

8

8

brillante

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E. C. KEYES

Allegro

MARCH

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FIFTIETH YEAR

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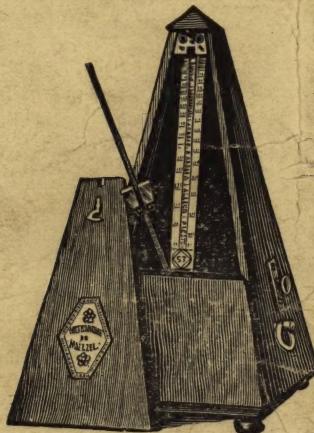


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